



UK Technical Specification (Festivals)

For clarity, this rider details all items the VENUE is required to supply in **green**.

The items that SUPERSONIC QUEEN will tour with them are marked in **blue**.

[If, due to the nature of your venue, you are unable to provide any of the requirements detailed below, please get in touch as soon as possible to discuss.]

Contacts

James Breen – 07974 781004 – supersonicqueenlive@gmail.com

Phil Copping – 07834 768372 – info@freddieforever.co.uk

About Supersonic Queen

Supersonic Queen is a 5-piece live Queen tribute band touring festivals, theatres and large music venues across the UK and Internationally.

Marketing Information

Supersonic Queen requires approval and signoff of all marketing materials that feature this project, to ensure that company style guides are adhered to and that all contractual and branding obligations to funders, sponsors and partner organisations are met. We will ensure a fast turnaround. Please contact us for high-resolution publicity images and film-clips.

Security & Insurance

The continued safety of all persons involved with the production is of the utmost importance. It is **ESSENTIAL** that the stage and backstage area has adequate security to stop public entering either area before, during or after the performance. Supersonic Queen will have in place appropriate levels of insurance; including (but not limited to) Travel Insurance, Public Liability Insurance and Theft & Damage Insurance.

Touring Personnel

Depending on the size of the tour, the sound and lighting provision and whether it is a stand-alone date or a series of performances, the band may bring some touring personnel. These are likely to be (but are not limited to):

- Mick 'Woody' & Liz Woodward – Sound Engineer (ML Soundhire)
- Brad Reynolds – Sound Engineer
- Victoria Copping – Front Of House

Comp tickets

Supersonic Queen kindly request allocation of 4 comp tickets for invited guests/VIPs. Please confirm by emailing: info@freddieforever.co.uk

Hospitality Rider

Please ensure that the following is available to the Supersonic Queen team during their time at your festival/event:

- Still bottled water – 12 bottles minimum
- Pineapple juice – 1 large carton
- Orange juice – 1 large carton
- Coke/Diet Coke – 6 cans of each
- Wine Gums/Skittles/Minstrels/Peanut M&M's (or alternative)
- Bananas/Fresh fruit
- Savoury snacks (various)
- Pot Noodles x5

Access to a refrigerator, a kettle (tea and coffee making facilities) in the dressing room is appreciated. The band ask for toilet facilities to be accessible (and near to the stage if there is not a physical dressing room), and for a mirror and hanging rails for costumes to be available. The dressing room must be secure (or with security provided).

Where food is provided, the band would like to finish eating at least 1 ½ hour before the show. Please provide food for 6 (including 1x Gluten-free meal, and 1x Vegetarian meal).

Accommodation

Where the client is arranging accommodation, we will need suitable accommodation for at least 6 people. Feel free to check with us prior to booking to double check how many band members and crew will require accommodation.

Performance Information

Production Schedule

Below is the generic schedule for the get-in and sound-check for Supersonic Queen.

For a festival slot, we require a short sound-check to manage monitor mixes. This schedule is based on the premise that a full PA install (to system check at show volume) and full lighting pre-rig (to flash out) has been completed prior to the band's arrival. If this has not been completed, additional time for the completion of these installations will be required prior to the band's get-in.

For the festival-length show we would normally time this as follows (depending on the show or allocated slot start-time):

Get in	2:00pm
Line check	4:30pm
Sound check (monitors)	5:00pm
Sound check (FOH)	6:00pm
Clear	7:00pm

FOH Information

The festival-length performance runs **anywhere from 45 to 90 minutes** depending on contract

Audience numbers are defined by the scope of the venue. There is no age limit. During the show we do encourage the audience to sing, take photos/videos and generally engage in dancing if they desire.

The Venue/Presenter must provide adequate numbers of FOH staff to ensure the safety of the audience members at all times throughout the performance.

In theatre venues we supply our own 'Pre-show' atmospheric music (22 minutes) that runs right up to our show intro – if you prefer to use your own FOH music, please refrain from playing Queen (we suggest uptempo classic/80's rock).

Stage Requirements

The show is designed with flexibility in mind. It can be performed in festivals with:

- **minimum stage dimensions of 6m width by 5m deep**

A clearance of 4m (minimum) to the underside of the lighting grid is required.

For visual impact we prefer to utilise LED screens when available. Where there is no LED screen, we need access to a flying line or equivalent structure to hang a backdrop scrim. This has cloth ties and eyelets (if cable tying is more suitable) and measures 6m wide by 4m deep – where the space dictates, this can be rolled and folded to fit.

- **Drum Riser required measuring 2m x 2m and a height from 30cm to 45cm.**
(any questions regarding this, please get in touch)
- **We have a backdrop/scrim measuring 6m wide x 4m high – please provide provision to hang this on flying lines or cyclorama where available.**

2m wing space either side (masked) is preferable – please advise if this is not possible, as a slight shuffling of the stage layout may be necessary. Please inform us as soon as possible if any elements are unavailable or not as described.

Vehicle access for delivery of instruments to the performance venue is required, as is parking for 4 vehicles and 1 van. Please let us know in advance of any special circumstances so we may prepare accordingly. Storage for instrument casing backstage is required.

Staffing Requirements

Supersonic Queen will include the following Production/Technical Staff:

- **Sound Engineer** (unless previously arranged with the venue)
- **1 or 2 members of the Sound Engineers team** to assist with get-in and get-out
- **1 FOH assistant** (where necessary – to assist the team and to look after merchandising)

The Venue is required to supply the following Production/Technical Staff:

- **1 x Lighting Operator** to assist with installation of touring lighting fixtures and the venues own in-house fixtures – and to run these to a high level during the performance

- 1 x Sound Engineer to assist with installation of PA and touring audio components – and to run these to a high level during the performance
- 1 x Stage Manager to oversee the changeover and ensure the smooth-running of all elements before, during and after the performance

It is expected that all staff will be sufficiently experienced in their areas of expertise to complete the aforementioned tasks. If the staff is inexperienced, please allow for more staff, in order to complete these same tasks on schedule. All staff should carry hand-tools appropriate to their task allocations, and wear appropriate clothing and footwear for the task at hand.

Technical Requirements

Supersonic Queen will provide the following:

- All costumes, props, instruments, instrument stands and miscellaneous items as required to perform the show
- All consumables, batteries, etc, required to operate the above items

The Venue is required to supply the following:

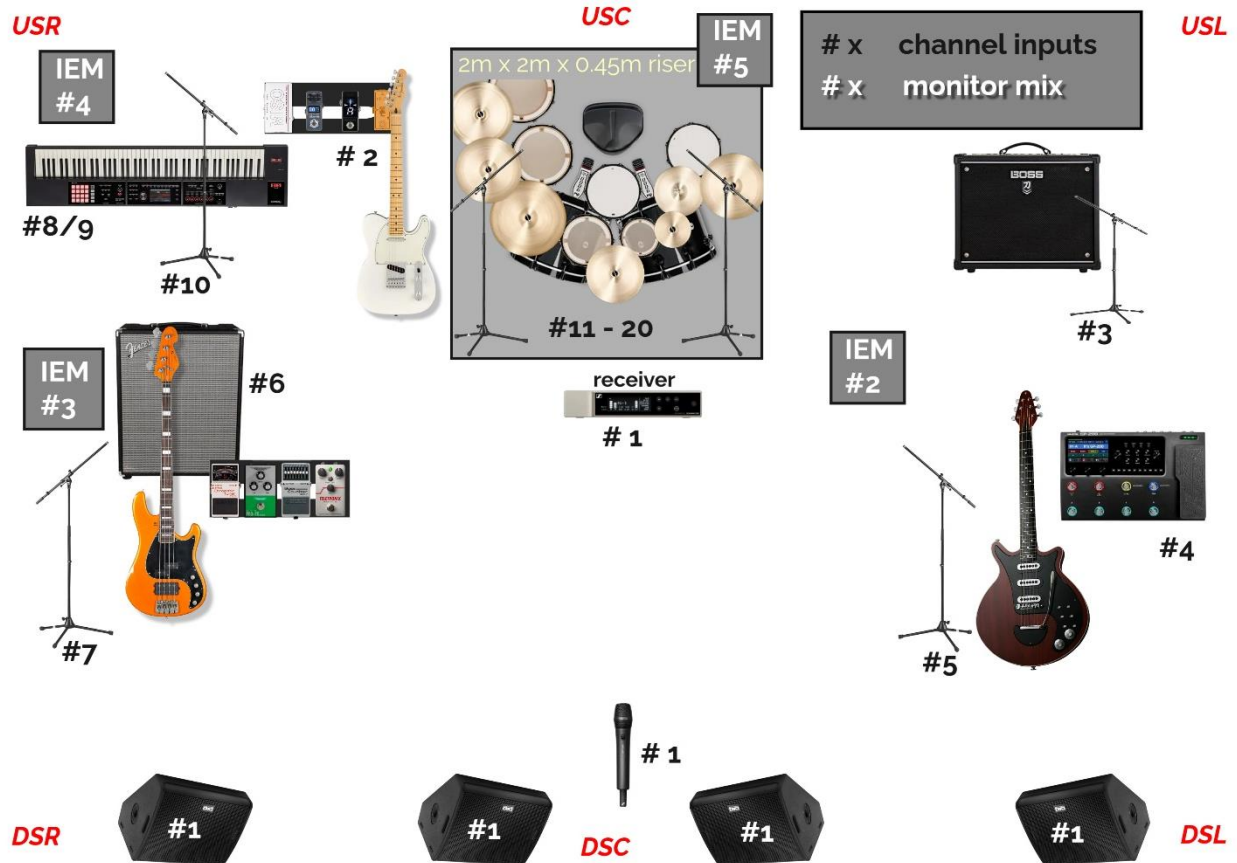
- Drum Riser 2m x 2m x 45cm (mentioned above)

Supersonic Queen will provide the following:

- 2 x DI boxes (All guitars go straight into the PA via an Effects Pedal Board DI or Mic'd amp)
- Full Drum Mic Kit (no cables) with: - AKG mic (Kick) - AKG (Snare, Rack Toms & Floor Toms) – AKG Condensers (Hi-Hat, Overheads)

When the Venue is required to supply - the following (or local equivalent) is required:

- PA System appropriate to the size and layout of the venue, with all cabling (min. 2 subwoofers where applicable), plus amplifiers as required by the size of the PA
- Minimum 24-Channel Audio Console
- FX Unit with Reverb
- 2 x 31 band, stereo equalizers (for foldback and FOH)
- 5 x foldback monitors - all monitors must have minimum 12" woofers.
- 14 x long boom mic stands
- 2 x 16-Channel Stage Boxes
- 22 x XLR cables (at appropriate length) to run from all mics/DIs to Stage Distro Boxes
- 2 x 8-channel loom to run 24 channels from Stage Distro Boxes to FOH control, and 6 sends of foldback from FOH control to Monitors onstage
- Spare stereo & mono DI Boxes



Monitoring Requirements

Require sends for 4 IEM feeds, along with 4 wedge monitors for front of stage (and 1 wedge monitor for SR stage piano as and when required)

Power Requirements

For all performances clean transformation and adaptation of 2 circuits of 240V, 10amp power are required for backline, pedalboards, keyboards and on stage lighting equipment.

- USR, power for bass and keyboard
- DSR power for keyboard (Freddie)
- USL, power for Guitar effects and Guitar Amp
- Have 1 floating power unit available to account for any changes.

Lighting

We can provide a lighting plot sheet that goes into detail, but we'd like the engineer to be a little creative referring to the cue sheet as a guide. Although, some songs are quite specific and that will be specified in the lighting plot.

Supersonic Queens show is a live rock concert. The lighting is a mixture of rock concert and some theatrical effects. We can work with almost any touring rig (although we tour with a few specials, as a floor rig). The lighting operator should indulge their creativity. The Venue is required to supply the following (or local equivalent):

- House rig with minimum 20 fixtures for front and back light
- Moving heads to provide beams, wash, and gobo effects
- Haze Machine, with sufficient fluid for all performances
- Minimum 2 x 4-way Blinders (or equivalent lighting for this purpose)
- Specials (front and backlight) focused on: Drumkit USC, Freddie Vocal Position DSC, Brian guitar DSL

Where Supersonic Queen are headlining we would love to have lighting in front of the drum riser in a similar style to the image below:



If this is not practical or possible, we can supply the following LED fixtures to serve this purpose:

- Equinox Quad Pix LED battons (x2) – set in front of the drum riser
- Beamz COB30 (x2) – floor-mounted either side of drum riser as uplighters

These don't have to be integrated into your DMX show as they are set up to be run independently on a standalone program.

Lighting Notes

- Supersonic Queen needs a decent wash from FOH – we like big strong single colour washes with movers cutting through with beams in white - and the capacity for a rock and roll lighting show. Haze is very important!
- Rock and Roll Lighting! It's all about movers and blinders! Play as much as you like. It would be nice to get a different feel for each song with big dramatic lighting changes at the top of the songs. Feel free to use more sparingly gobo spins and occasional strobing from the movers.
- As much colour and movement as possible. Try to build during choruses and shifts in the music.
- LED screens are encouraged and we are able to provide anything from simple logos to digital animated backdrops. **Please prompt your technical suppliers to get in touch as early as possible to discuss this.**
- Any special effects you have will be appreciated, smoke machines, vertical smoke effects, pyros and cannons are great if you have them.
- During the songs try to keep enough face light on Freddie so his expressions can be seen.
- If you have any ideas about spectacular LX effects please share them with the team and feel free to play and build as you know more about the show and the songs

A rundown of the set and the mood and feel for each song is included to help interpret this

Sound Mixing Notes

It's crucial that the audience can hear the words to the songs. Aside from this just refer to the typical Queen live sound: huge 'wall of sound', regal and fat, but so you can understand all of the lyrics... and it's not so loud that it's hurting people's ears.

Please use reverb (no delay) **sparingly** during songs, but less, or not at all, if the venue surroundings are naturally 'verby.

Channel List, Monitor list and Monitor Mix Guidelines are shown overleaf.

70 mins festival set

We Will Rock You (fast)
Tie Your Mother Down
A Kind of Magic
Under Pressure
Somebody To Love (no intro)
Don't Stop Me Now
Another 1 Bites the Dust
Killer Queen (big ending)
I Want To Break Free
Guitar Solo
Fat Bottomed Girls
Hammer To Fall
Eh-Oh
Bohemian Rhapsody
Crazy Little Thing
Radio Gaga
We Will Rock You
We Are The Champions

Lighting Guidelines

song	Mood/feel	colours	specials
Intro (track)	anticipation	Beams white	Smoke to run into next track
We Will Rock You	Fast rock	Primary	Blinders to start/finish
Tie Your Mother Down	Classic Rock	Red, white beams	Rhythmic flashes
A Kind Of Magic	Atmospheric start, magical	Violet, red, blue	Start dark with smoke and occasional flashes and build through song
Under Pressure	Driving upbeat	Warm Primary	
Somebody To Love	Anthemic soulful	Purple	White movers (maybe breakup gobo's)
Don't Stop Me Now	Party	Primary	Chase + movers
Another 1 Bites The Dust	Funky groove Earthy	Green, amber	pulse to beat on bass riff
Killer Queen	Camp, Glam extravagant	Pink, purple	
I Want To Break Free	OTT – fun	Bright	Start dim on intro until entrance – big ending
Guitar Solo	anthemic	Blackout	Spot DSC on guitarist – smoke
Fat Bottomed Girls	Jubilant anthemic rock	Primary (red)	Pulsing beams to beat
Hammer To Fall	Up-tempo 80's rock	Primary	Smoke blasts intro/outro – busy chase
Eh-Oh	Audience interaction	General wash	Highlight DSC – dim the rest of the stage – no moving lx
Bohemian Rhapsody 1st section Operatic section Rock section	Three distinct sections 1...Moody 2...inventive 3...Bat-shit crazy	Your call! 1...Moody 2...Dim 3.Everything	You know the song: have some fun as crazy/creative as you like – lots of movement in opera section (or video wall) movers/blinders: as big as possible in final section

Crazy Little Thing	Rock'n'roll	primary	Uptempo chase
Radio Gaga	Anthemic Audience interaction	Blue, violet White beams	Movers to slow pan in on intro – blinders on chorus 'clap-clap' beats
ENCORE	"We want more" 3-beats	Black out	Mover beams to flash in time with drum beats – through smoke & haze
We Will Rock You	Classic rock	reds	Smoke - blinders
We Are The Champions	Jubilant celebratory	Red, blue	Movers slow panning 'big'!
God Save The Queen	Bows	Wash	None (B/O when all exited)

Input List

Artist	Supersonic Queen
Venue	Various UK / Europe
Date	
FOH	
Monitors	

Ch.	Description	Mic/DI/XLR	Stand	Position	FOH Insert
1	Freddie Vocal	XLR out	mobile 'wand'	DSC	
2	Freddie Guitar	XLR out		SR	
3	Guitar mic'd amp	Mic		DSL	
4	*Guitar FX	XLR out		DSL	
5	BV (guitar)	Shure SM58	tall boom	DSL	
6	Bass (preamp pedal)	XLR out		USR	
7	BV (bass)	Shure SM58	tall boom	DSR	
8	Keyboard L	DI (Phantom power)		USR	
9	Keyboard R	DI (Phantom power)		USR	
10	BV (keyboard)	Shure Beta87 (PP)	tall boom	USR	
11	Kick	AKG	short boom	USC	
12	Snare	AKG	short boom	USC	
13	Rack Tom 1	AKG	clip	USC	
14	Rack Tom 2	AKG	clip	USC	
15	Rack Tom 3	AKG	clip	USC	
16	Floor Tom 1	AKG	clip	USC	
17	Floor Tom 2	AKG	clip	USC	
18	Hi-Hat	AKG condensor	short boom	USC	
19	Overheads L	AKG condensor	tall boom	USC	
20	Overheads R	AKG condensor	tall boom	USC	

Notes

These channel numbers used only to account for channel requirements. You're welcome to run your own workflow unless we're providing a desk profile.

Brian May's guitar signal will either be from a Guitar effects unit (requiring L/R DI) or via a Mic'd amp via an SM57 (or appropriate equivalent)

Monitor List

Artist	Supersonic Queen
Venue	Various UK / Europe
Date	
FOH	
Monitors	

Mix	Description	Type	Position
1	Guitar	IEM	DSL
2	Vocals (Freddie)	Wedge x2 (minimum)	DSC
3	Bass	IEM	DSR
4	Keyboards	IEM	USR
5	Drums	IEM	USC
6			
7			
8			
9			
10			

Notes

*only on stages with adequate space

Monitor Mix Guide

Please set these mixes up as a general guideline and then we can tweak these in soundcheck to get the correct balance

- Freddie moves around the stage a lot and is often in fairly close proximity to the DSC wedges.
- Side fills may be used on very large stages where applicable, but in general we like keeping on stage volume limited to the wedges in the plan

Freddie Mercury - Vocals	Brian May – Guitar (BV)																																
2x Wedge Monitors – MIX #1	IEM – MIX #2																																
<p>Bar chart showing levels for Freddie Mercury - Vocals, MIX #1. The chart includes a legend: Vocal lead (yellow), Guitar (red), Bass (orange), Drums (green), Keys (blue), and BV's (purple). The x-axis is labeled 'MIX'.</p> <table border="1"> <thead> <tr> <th>Instrument</th> <th>Level</th> </tr> </thead> <tbody> <tr> <td>Vocal lead</td> <td>10</td> </tr> <tr> <td>Guitar</td> <td>2</td> </tr> <tr> <td>Bass</td> <td>0</td> </tr> <tr> <td>Drums</td> <td>0</td> </tr> <tr> <td>Keys</td> <td>2</td> </tr> <tr> <td>BV's</td> <td>0</td> </tr> </tbody> </table>	Instrument	Level	Vocal lead	10	Guitar	2	Bass	0	Drums	0	Keys	2	BV's	0	<p>Bar chart showing levels for Brian May – Guitar (BV), IEM – MIX #2. The chart includes a legend: Vocal lead (yellow), Guitar (red), Bass (orange), Drums (green), Keys (blue), BV's (purple), and Own BV's (dark blue). The x-axis is labeled 'MIX'.</p> <table border="1"> <thead> <tr> <th>Instrument</th> <th>Level</th> </tr> </thead> <tbody> <tr> <td>Vocal lead</td> <td>3</td> </tr> <tr> <td>Guitar</td> <td>10</td> </tr> <tr> <td>Bass</td> <td>0</td> </tr> <tr> <td>Drums</td> <td>0</td> </tr> <tr> <td>Keys</td> <td>6</td> </tr> <tr> <td>BV's</td> <td>3</td> </tr> <tr> <td>Own BV's</td> <td>6</td> </tr> </tbody> </table>	Instrument	Level	Vocal lead	3	Guitar	10	Bass	0	Drums	0	Keys	6	BV's	3	Own BV's	6		
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IEM – MIX #3	IEM – MIX #4																																
<p>Bar chart showing levels for John Deacon – Bass (BV), IEM – MIX #3. The chart includes a legend: Vocal lead (yellow), Guitar (red), Bass (orange), Drums (green), Keys (blue), BV's (purple), and OWN BV (dark blue). The x-axis is labeled 'MIX'.</p> <table border="1"> <thead> <tr> <th>Instrument</th> <th>Level</th> </tr> </thead> <tbody> <tr> <td>Vocal lead</td> <td>6</td> </tr> <tr> <td>Guitar</td> <td>6</td> </tr> <tr> <td>Bass</td> <td>8</td> </tr> <tr> <td>Drums</td> <td>4</td> </tr> <tr> <td>Keys</td> <td>6</td> </tr> <tr> <td>BV's</td> <td>4</td> </tr> <tr> <td>OWN BV</td> <td>8</td> </tr> </tbody> </table>	Instrument	Level	Vocal lead	6	Guitar	6	Bass	8	Drums	4	Keys	6	BV's	4	OWN BV	8	<p>Bar chart showing levels for Spike Edney – Keys (BV), IEM – MIX #4. The chart includes a legend: Vocal lead (yellow), Guitar (red), Bass (orange), Drums (green), Keys (blue), BV's (purple), and OWN BV (dark blue). The x-axis is labeled 'MIX'.</p> <table border="1"> <thead> <tr> <th>Instrument</th> <th>Level</th> </tr> </thead> <tbody> <tr> <td>Vocal lead</td> <td>2</td> </tr> <tr> <td>Guitar</td> <td>3</td> </tr> <tr> <td>Bass</td> <td>3</td> </tr> <tr> <td>Drums</td> <td>6</td> </tr> <tr> <td>Keys</td> <td>10</td> </tr> <tr> <td>BV's</td> <td>4</td> </tr> <tr> <td>OWN BV</td> <td>8</td> </tr> </tbody> </table>	Instrument	Level	Vocal lead	2	Guitar	3	Bass	3	Drums	6	Keys	10	BV's	4	OWN BV	8
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Roger Taylor – Drums	*Freddie Mercury – Piano/Vocal																																
IEM – MIX #5	1x SR Wedge Monitor – MIX #6																																
<p>Bar chart showing levels for Roger Taylor – Drums, IEM – MIX #5. The chart includes a legend: Vocal lead (yellow), Guitar (red), Bass (orange), Drums (green), Keys (blue), and BV's (purple). The x-axis is labeled 'MIX'.</p> <table border="1"> <thead> <tr> <th>Instrument</th> <th>Level</th> </tr> </thead> <tbody> <tr> <td>Vocal lead</td> <td>8</td> </tr> <tr> <td>Guitar</td> <td>7</td> </tr> <tr> <td>Bass</td> <td>6</td> </tr> <tr> <td>Drums</td> <td>10</td> </tr> <tr> <td>Keys</td> <td>7</td> </tr> <tr> <td>BV's</td> <td>6</td> </tr> </tbody> </table>	Instrument	Level	Vocal lead	8	Guitar	7	Bass	6	Drums	10	Keys	7	BV's	6	<p>FOH mix with:</p> <ul style="list-style-type: none"> • Mostly lead vocal • Some SR Piano • Slightly less Keyboards • No BV's <p>*Not at every venue (dependant on size and space)</p>																		
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Equipment Provision

For Festival performances, please liaise with us to confirm your provision for radio mics and backline – for smaller scale festivals we naturally provide our own.

Backline Requirements

As these can differ dramatically from festival to festival - and more pertinently for international shows, please email us to discuss the specific backline provision required for your event as early as possible.

Contact:

James Breen – 07974 781004 – supersonicqueenlive@gmail.com

Merchandise

We travel with a full range of branded merchandise which where possible we like to utilize (obviously this isn't always possible at all festivals).

Where able, we require a covered, secure and brightly lit area which is located in the near vicinity to the stage. We supply our own table pods and tripods and will normally be able to man this ourselves, but it would be useful to have a member of FOH/security staff for additional security.

